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THE BRICKBUILDER

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NOVEMBER 1907

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ERNEST FLAGG; HISS & WEEKES; THEO. C. LINK; PALMER & HORNPOSTEL;
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← COBHAM HALL, THE NORTH FRONT, KENT, ENGLAND.

THE BRICKVILDER

VOL. 16 NO. 11

DEVOTED TO THE INTERESTS OF ARCHITECTURE IN MATERIALS OF CLAY

NOVEMBER 1907

SUBWAYS.

IN a very interesting book written by the socialist, H. G. Wells, the conditions of life in the great cities two centuries hence are portrayed in a manner to suggest how our city problems may be handled in the future. The constant increase in the rate of growth of all large cities indicates that the time is not far distant when people will crowd even more closely together and when transportation facilities will permit of such concentration of population as will make some of the factors in Mr. Wells' romance seem possible. The problems involved in rapid transit are very vital ones and effect the well-being of every citizen in the city. They have not been solved by elevated railroads except in outlying districts, and every indication is that the subway is bound to be considered a prime factor in connection with rapid transit. If that is to be the case it is imperative that more consideration should be given to the planning of our underground architecture. In fact, only in the most superficial sense can anything which has been done thus far in connection with our subways be fairly called architecture.

In Boston and New York the architect has been condescendingly called upon to advise in regard to treating the surfaces of some walls or detail an occasional column cap, but the subway is still to-day, unfortunately, treated as a purely engineering problem, with the result that the stations which have been built have been most hopeless engineering structures. It is no more fair to say that they should be nothing else than it would be to say that a sky scraper should not be given an architectural envelope.

The fact that a subway station has a minimum of possible exterior treatment is all the more excuse for the interior being systematic in arrangement, architectural in its treatment, and presenting an appearance of ordered intelligent design, qualities which are absolutely lacking in every attempt at subway architecture thus far. If any architect were to take the liberties with constructive lines in a building, which the engineers have claimed for themselves on the underground construction, he would not be invited to repeat the performance, and as subways multiply we believe the people will expect more every year and will not be satisfied to build subway stations as mere holes in the ground encased with reinforced concrete. Our early attempts at railway-station buildings were horrible failures, but that was at a

time when the country did not present any conspicuous architectural successes. If some city will once set the style of treating the subway stations, and the subway itself for that matter, as an architectural problem, the result is pretty sure to mean vast improvement in the appearance of these very important municipal functions.

MUNICIPAL BATH HOUSES.

THE most marked difference between the point of view of the physician of to-day, as compared with his predecessor of fifty years ago, is in the emphasis which is now given to the prevention of disease. Indeed, some physicians go so far as to say that their chief interest should lie in prevention, and then cure becomes a very simple matter; and modern science has demonstrated that the chief agencies for the prevention of disease are light and air and cleanliness. Consequently the problem of the municipal bath house has, of late years, assumed considerable prominence. It has been studied very effectively in all of our large cities, and some excellent results have been worked out both as relates to sanitary appliances and to the treatment of the subject as a problem in architecture. We have not yet, however, given to the subject the thought and study which has been expended upon it in England and Germany. Both of these countries have accomplished some admirable results, and we know of no other problem which would so well repay the study of the architect to-day. Hospitals have been elaborated into a pretty definite science. Sanitariums have come to be treated quite properly as specialized hotels and have met with every success, but the bath house, though at first thought a simple problem, has by no means met with final solutions.

The problem is a larger one than merely to arrange sets of showers and bath tubs for convenient use, and it includes, also, the planning of bathing establishments on public beaches, a problem which has been worked out very thoroughly in the vicinity of Boston, but has had scanty consideration anywhere else. When one considers the long lines of bathing beaches along our coasts, what splendid opportunities they afford for public health and recreation, it will be appreciated how little the possibilities herein involved have been taken up or solved either by communities or by architects as individuals.

The New Auditorium at St. Paul.

(For additional illustrations see plates 167, 168 and 169.)

IN the design of the Auditorium, built by the city of St. Paul, Minn., the architects were required to solve the problem of making the building serve a three-fold purpose.

First, that of a building suitable for large gatherings, such as national conventions or for exhibition purposes, horse shows and circuses, similar to those given in the Madison Square Garden, New York.

Second, a building suitable for the staging of grand opera performances, with a seating capacity equal to the Metropolitan Opera House, New York.

Third, a building suitable for large, spectacular stage performances, similar to those given in the Hippodrome, New York.

It was also necessary to keep within definite limits of expenditure, so as to make the building a reasonably paying investment.

Heretofore, in the larger Western cities, buildings have been erected intended to partially fulfill these same requirements; the results being obtained, however, in an extremely crude manner by the arrangement of steel partitions used in sub-dividing the large hall into such areas as were required, the problem of providing the necessary attendant facilities and caring for an attractive architectural effect, and the acoustics of these smaller halls being neglected.

The general plan of the Auditorium, which covers a site 181 feet by 301 feet, is based on the use of an arena 125 feet by 200 feet, surrounded by boxes. The architects have devised a system of pivoted boxes, enabling a portion of this space to be formed into a fan-shaped plan, which, by the addition of a movable proscenium arch, creates a theater, complete in every detail. Illustration A is a view of the arena being transformed into a theater with that portion of the floor occupied by the parquet in place.

Illustration B is a view of the theater with the pivoted boxes shifted into position and the proscenium arch dropped into place.

The portion of the arena floor which is used for the theater is provided with movable supports required for the stage floor; the ceiling immediately over this portion of the floor being provided with all facilities necessary for the gridiron loft used for the handling of scenery and accessories.

When used for a theater, the total seating capacity is thirty-two hundred, each seat having an unobstructed view of the stage. The roof and ceiling are carried entirely by through-span trusses, avoiding the use of columns cutting through the balconies. The stage provided is considered the largest in this country. During the recent visit of Secretary of War Taft, it was used for

a banquet at which were seated simultaneously, over two thousand people. Through driveways are provided to enable the scenery to be carried directly into the building with trucks, insuring economical and quick handling. The boxes back of the stage are provided with collapsible wash stands and other necessary facilities to enable them to be converted into stage dressing rooms.

The theater was used last spring by the Conried Opera Company, which played to the largest audiences in the history of the Northwest, and all of the requirements of the stage manager, including successful acoustics, were fully met.

When used for exhibition purposes, the parquet seating is floored over, thus providing a rectangular arena surrounded by boxes, and provided with ample circulating space, which is secured by a system of arcades, entirely encircling the arena boxes. The boxes and accompanying galleries provide a total seating space for six thousand. When used for convention purposes the arena is provided with seats giving a total capacity for ten thousand people.

A large banquet room is provided under the main balcony, with all necessary service facilities.

The main street entrance is devoted to ticket lobbies and stairs to the various balcony levels. The building is amply provided with exits which are secured on both sides of the building in an ingenious manner by the use of a cellular wall construction, with a six-foot clear space between the outside and inside walls. These twin walls take the weight of the roof trusses, at the same time furnishing an absolutely fireproof space in which are located the various emergency exit stairs. In this connection it may be of interest to note that the roof trusses are said to be the largest single span trusses of this type used in this country for similar purposes.

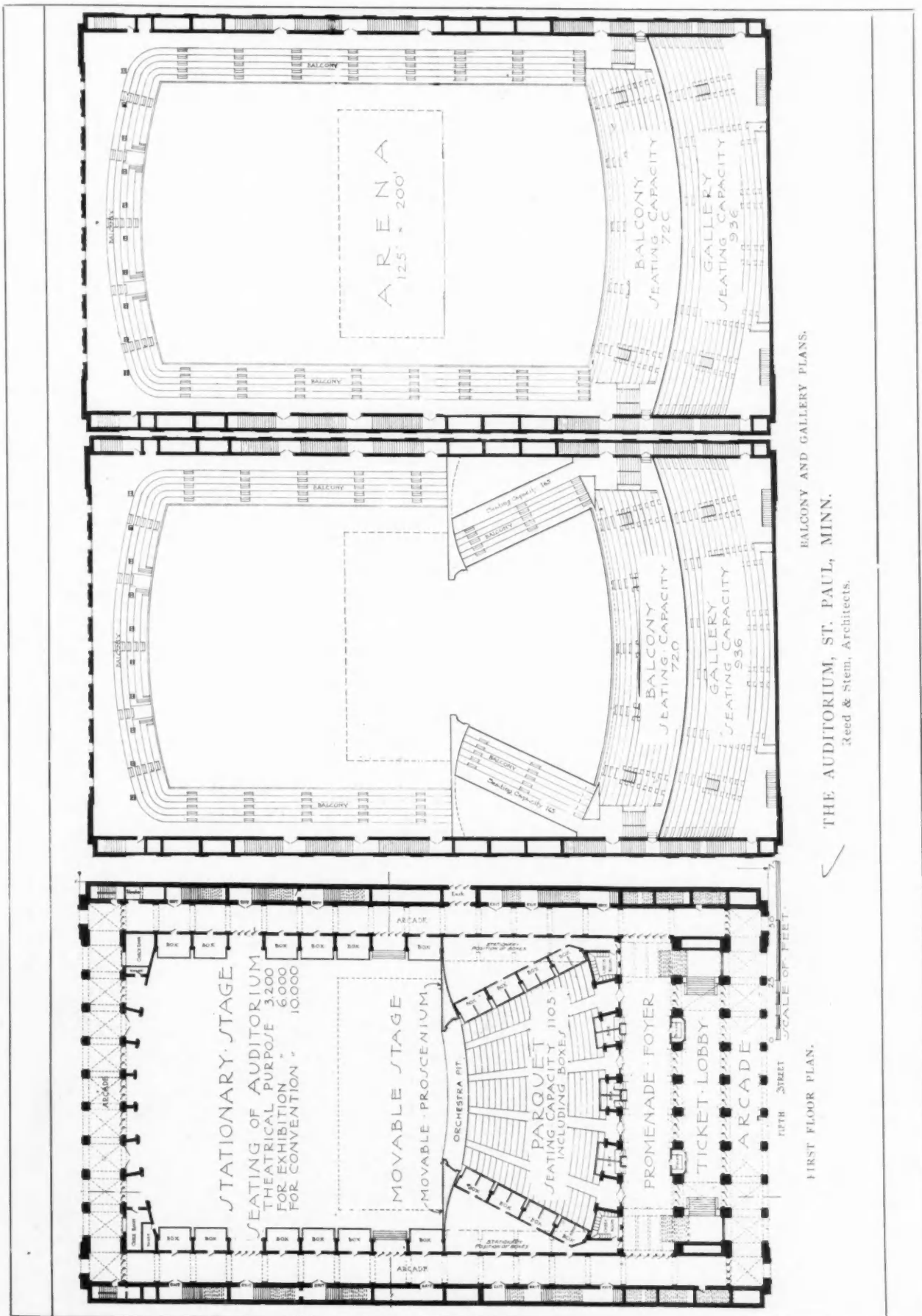
The façade of the building is executed entirely in brick and terra cotta. In style, the architects have followed the modern Italian Renaissance as far as the limited expenditure would permit, color being introduced by the use of simple ornaments worked out with Moravian tile in dark greens and purples.

To sum up, the building is so arranged that it is possible to furnish in the way of amusements, anything from amateur theatricals, to grand opera, and from a horse show to a national convention, all necessary conveniences and facilities being provided for any of these functions. It is also possible to change it for use from one to the other purpose in an hour's time.

The total cost of the building was \$460,000.00. Considering the maximum seating capacity of ten thousand, and the flexibility of the building to several uses, instead of proving a burden to the city, as has been the case in most all similar enterprises, financial success would seem assured. The architects were Reed & Stem of St. Paul and New York.

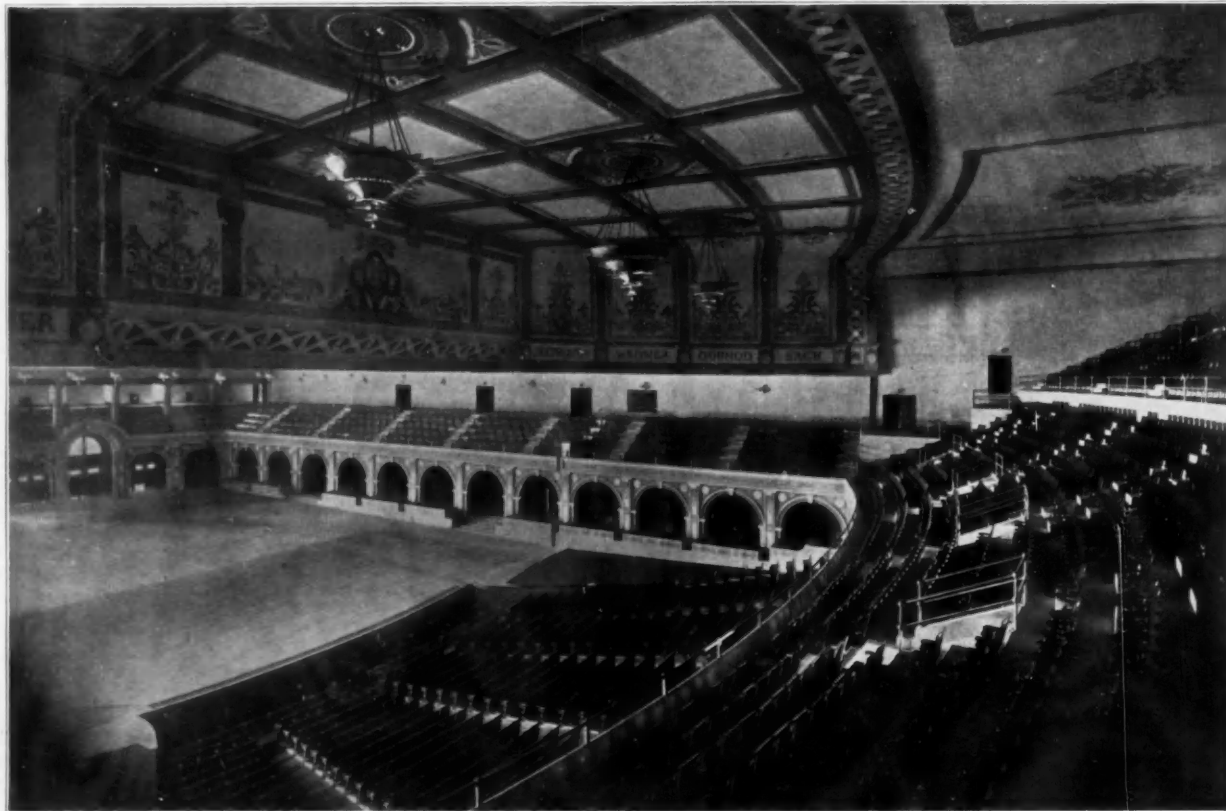
other enormous stations will assume definite shape before the eyes of New Yorkers. The quiet acquisition by the Pennsylvania company of a vast tract in Chicago will ensure to that city a station whose size and importance justify the belief that it will be monumental in character and a credit not only to Chicago but to the country.

MONUMENTAL RAILWAY TERMINALS.—In the matter of monumental architecture applied to railway terminals, the large projects now under way bid fair to raise this country to the highest rank. The new Union Station in Washington was put into operation by the admittance of trains of the Baltimore & Ohio this month. Soon two



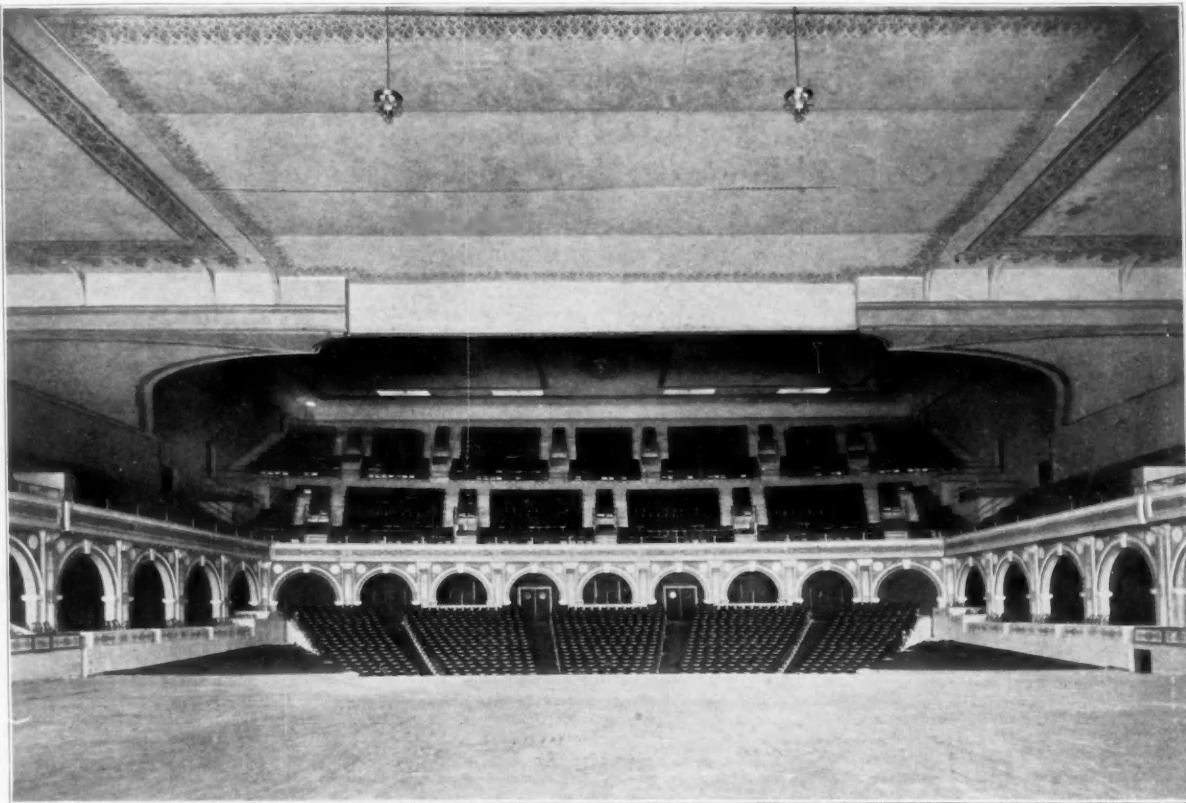


B. AUDITORIUM TRANSFORMED INTO THEATER. LOOKING TOWARD STAGE.

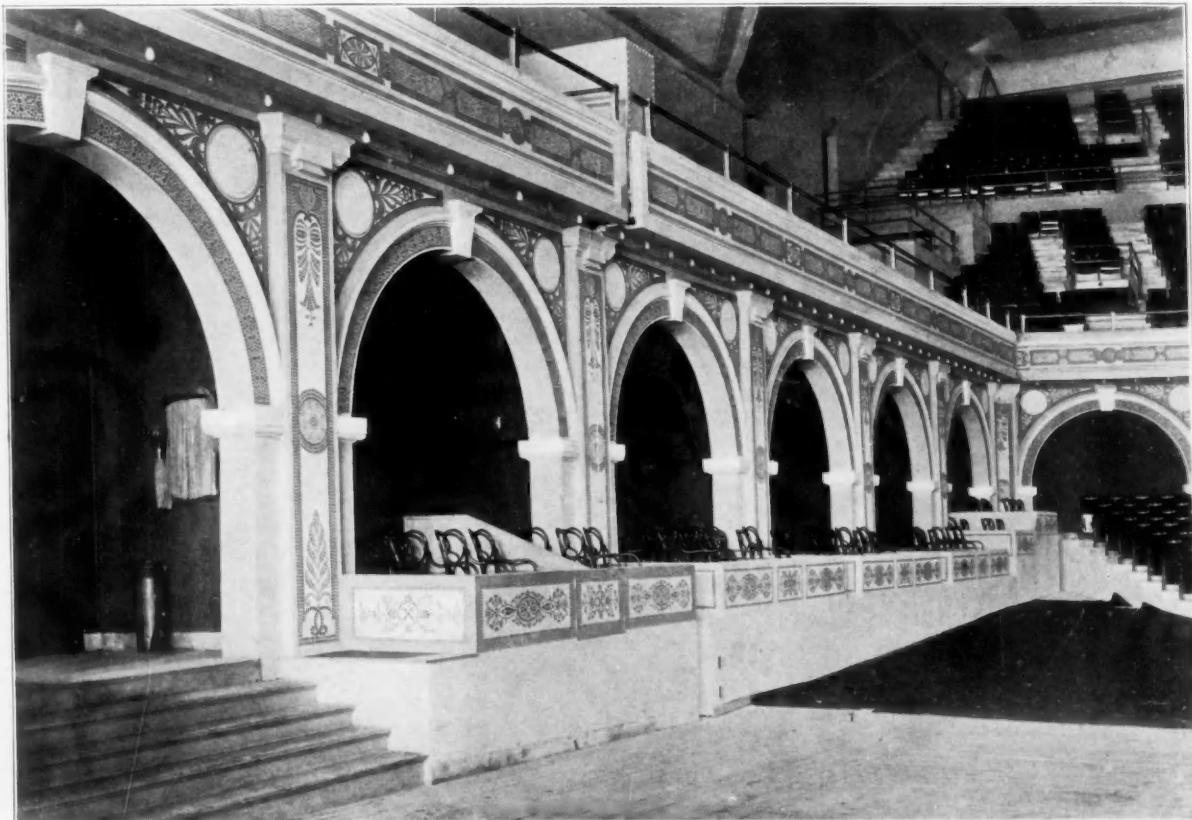


A. ARENA BEING TRANSFORMED INTO THEATER, SHOWING PARQUET IN PLACE.
THE AUDITORIUM, ST. PAUL, MINN.

Reed & Stem, Architects.



LOOKING TOWARD MAIN BALCONY. SHOWING TEMPORARY CEILING OVER STAGE CONCEALING RIGGING LOFT.



ARENA BOXES. SHOWING PIVOTED SECTION.
THE AUDITORIUM, ST. PAUL, MINN.
Reed & Stem, Architects.



TICKET LOBBY.



INSIDE FOURTH STREET ARCADE.



DETAIL OF FOURTH STREET ARCADE.
THE AUDITORIUM, ST. PAUL, MINN.
Reed & Stem, Architects.

Fireproof Country House.

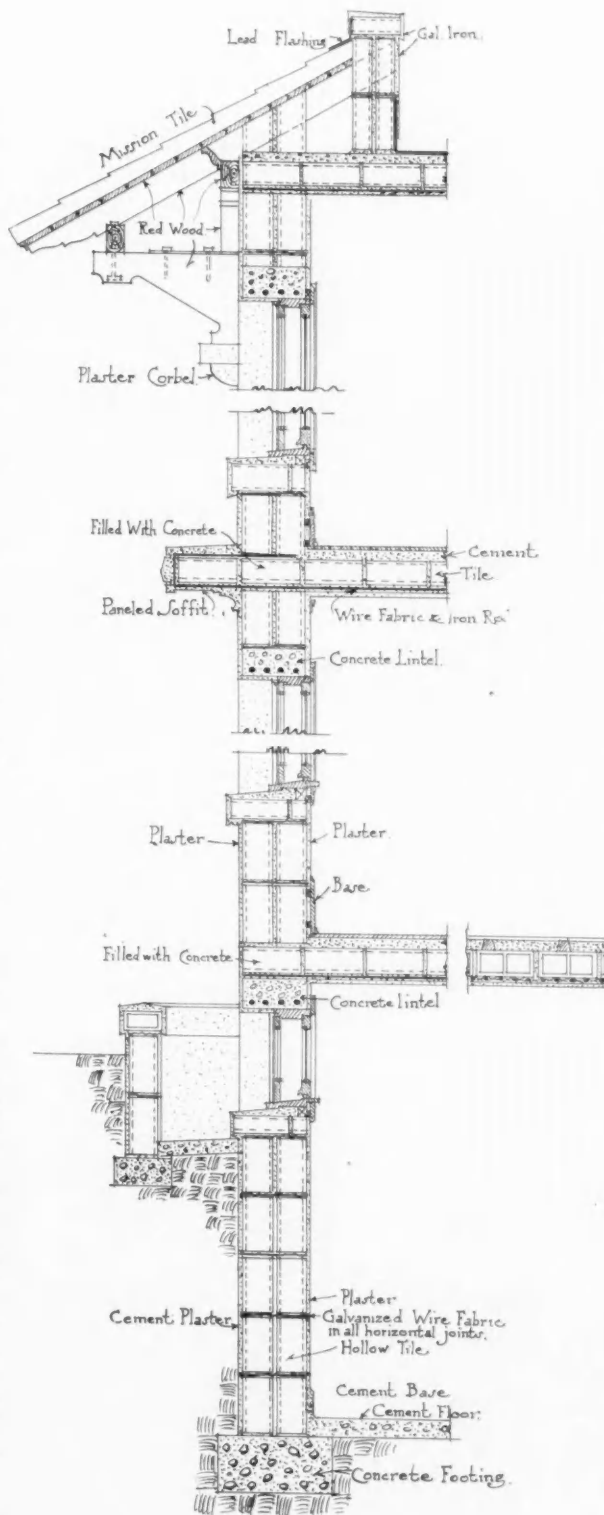
BUILT OF TERRA-COTTA BLOCKS
WITH CEMENT FINISH.

HOME OF EDWIN BERGSTROM,
ARCHITECT, LOS ANGELES, CAL.

THE property on which the house stands—some two acres—is bounded by three streets, and located on a hill sufficiently high to give a commanding view from the first-story windows of the entire surrounding country. The north view is of the Sierra Madre Mountains, to the west lie the Santa Monica Hills and the Pacific Ocean, to the south and east, the city of Los Angeles, with the Island of Catalina in the distance. These views determined the location of the principal rooms, and command of the magnificent sweep of country made the roof garden desirable.

The main idea was to obtain a house particularly adapted to the California climate, with its sudden variations between the hot mid-day and the cool nights; also, a house that would be cool during the summer and warm during the rainy season. For these reasons, terra-cotta tile construction with a finish of cement was determined upon. This insured a fireproof, vermin-proof and sound-proof house, and one which the architect believes will stand any shock that a building can be expected to stand.

The walls, floors, roof, and the structural parts throughout are tile and cement, the only woodwork used being in the trim and floor surfaces. The cornice and roof projections are carried out in the natural



DETAILS OF CONSTRUCTION IN
RESIDENCE FOR
EDWIN BERGSTROM
LOS ANGELES, CAL.
JOHN PARKINSON & EDWIN BERGSTROM
ARCHITECTS.

colors of the red tile and redwood.

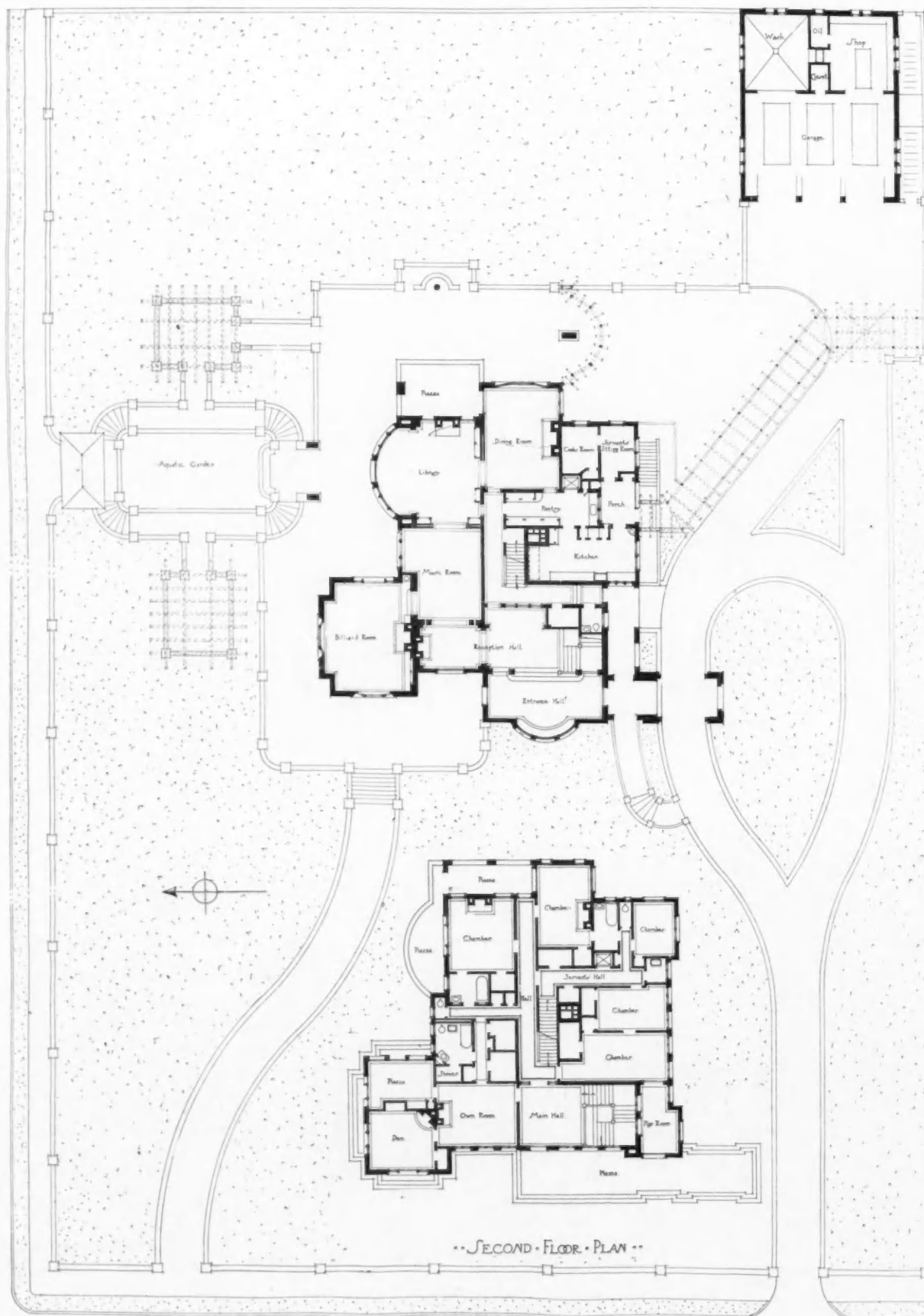
The exterior walls, from footings to roof, are built of two thicknesses of six-inch tile, resting on concrete footings. The interior walls and partitions are of four and six inch tile. All tile walls have galvanized wire fabric in the horizontal joints. The floors and roof are constructed according to the Johnson Tension System. The lintels over all openings, both interior and exterior, are of reinforced concrete. The exterior is plastered with a first coat of cement applied directly on the tile, and a second coat of waterproof plaster with fine stippled surface. The roof and piazzas on the second floor were first finished with cement, and then covered with Malthoid, making them thoroughly watertight.

The interior plaster was applied directly to the tile. The roof, of Mission tiles, is supported on redwood brackets and timbers, and forms an awning which protects the second story windows from the direct rays of the sun during the middle of the day. No steel is used for construction except as a tension material.

The principal chambers of the house have fireplaces, and open upon piazzas planned to serve as open-air sleeping rooms.

The house is heated by hot air forced into the rooms by rotary fans, and this system is so arranged that the furnace is disconnected during hot weather, and the fans blow cool air into the rooms.

Clay tiles have been used liberally for wainscoting the floors in the billiard room, bathrooms, kitchen and service rooms.



HOUSE FOR EDWIN BERGSTROM, ESQ., LOS ANGELES, CAL.
John Parkinson and Edwin Bergstrom, Architects.



SOUTH FRONT.



WEST FRONT.

HOUSE FOR EDWIN BERGSTROM, ESQ., LOS ANGELES, CAL.
John Parkinson and Edwin Bergstrom, Architects.



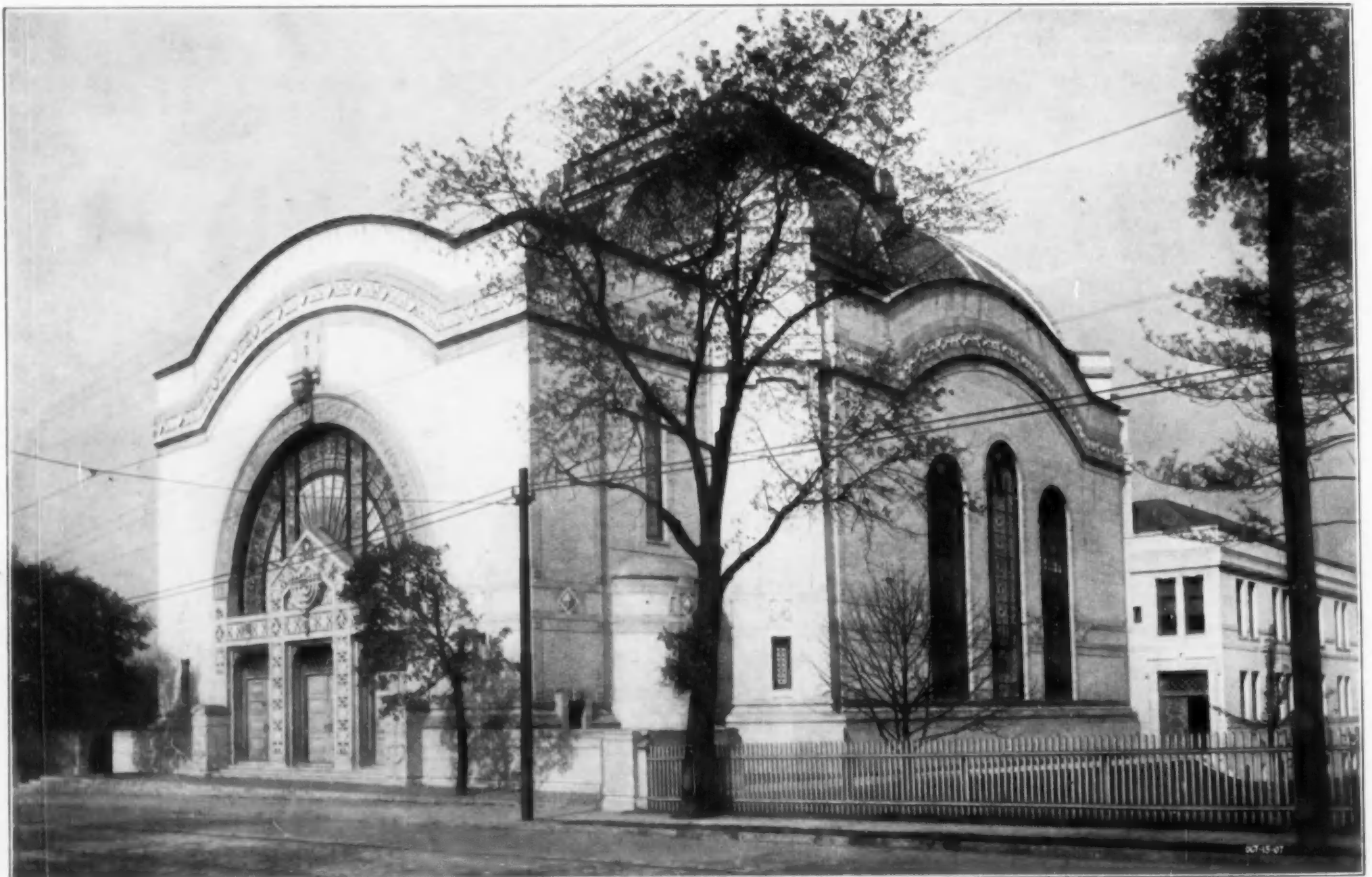
A HOUSE BEING CONSTRUCTED OF TERRA-COTTA BLOCKS.

THE RESIDENCE OF EDWIN BERGSTROM, ESQ.

LOS ANGELES, CAL.

JOHN PARKINSON AND EDWIN BERGSTROM, ARCHITECTS.





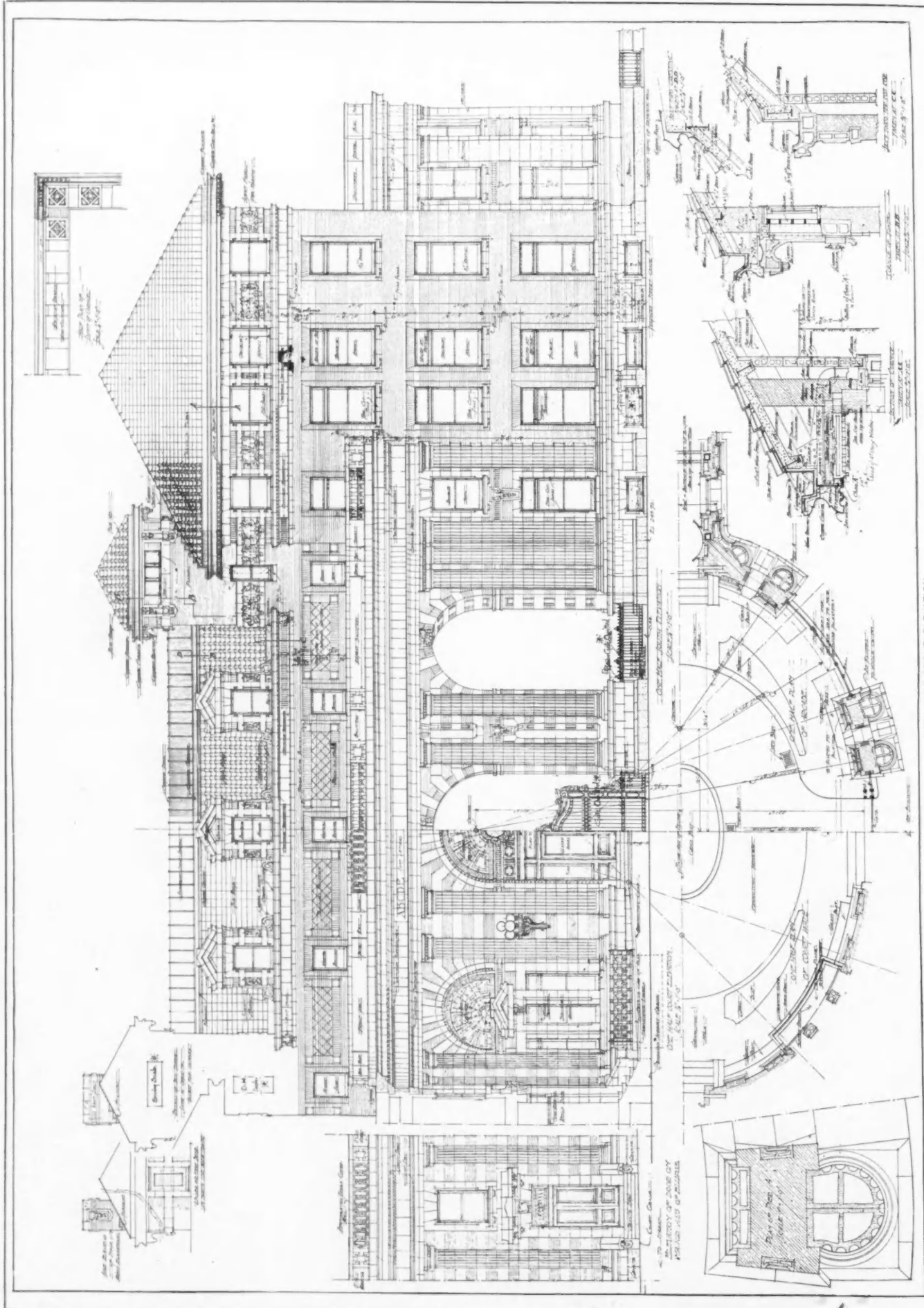
RODEF SOLEM SYNAGOGUE, PITTSBURG, PA.

PALMER & HORNPOSTEL, ARCHITECTS.

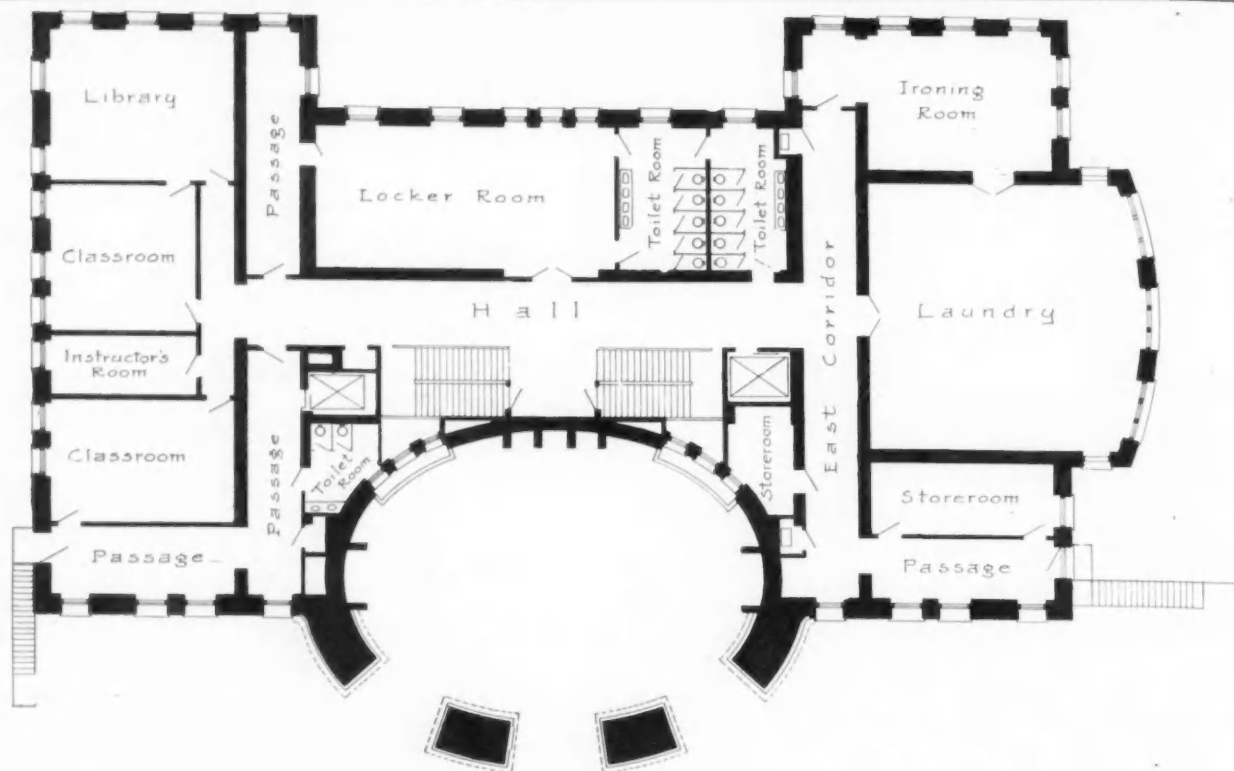
ELEVATION, DETAILS AND PLAN ILLUSTRATED IN THE BRICKBUILDER FOR MARCH, 1907.



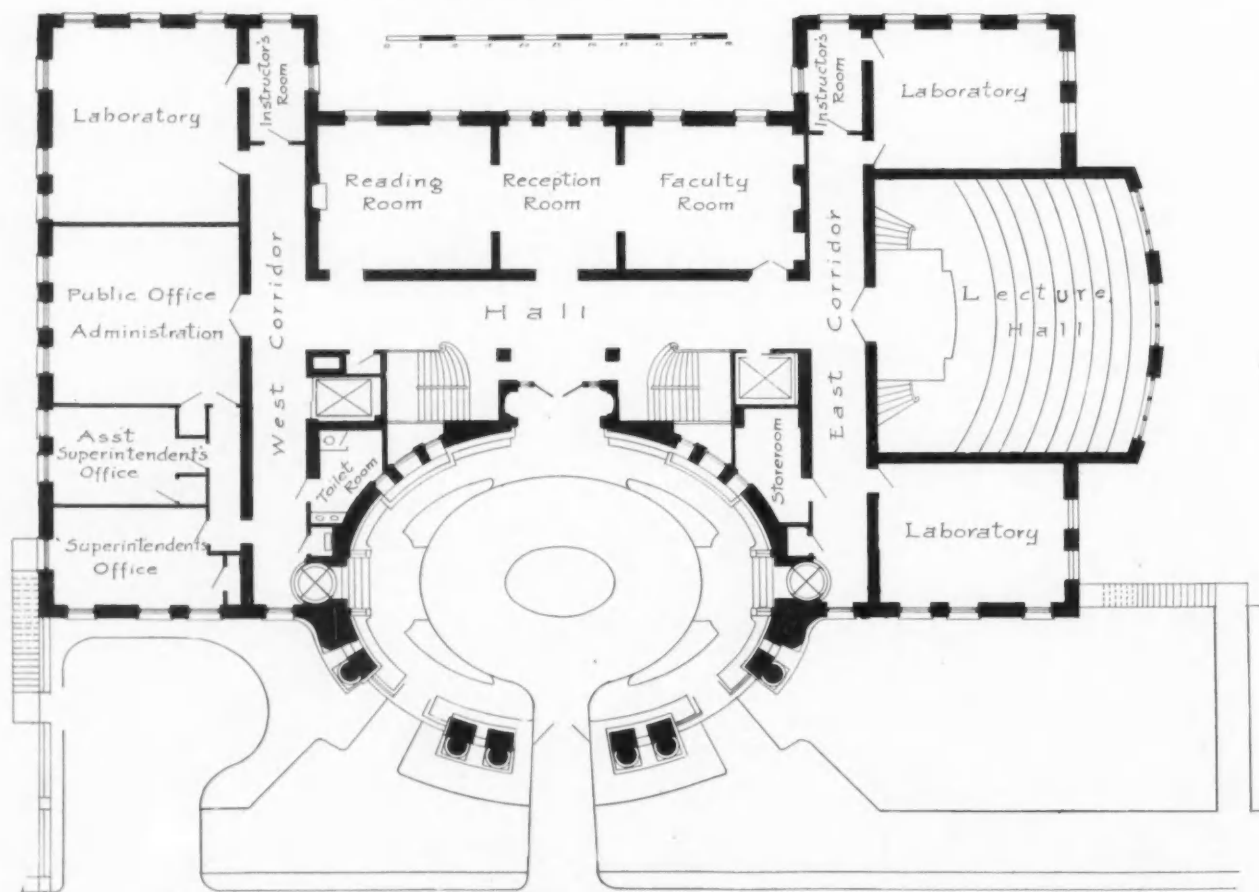
MARGARET MORRISON CARNEGIE TECHNICAL SCHOOL FOR WOMEN. PITTSBURG, PA.
PALMER & HORNBOSTEL, ARCHITECTS.



DETAIL OF FRONT ELEVATION
MARGARET MORRISON CARNEGIE TECHNICAL SCHOOL FOR WOMEN, PITTSBURGH, PA.
PALMER & HORNBOSTEL, ARCHITECTS.



BASEMENT FLOOR PLAN



FIRST FLOOR PLAN

PLANS.

MARGARET MORRISON CARNEGIE TECHNICAL SCHOOL FOR WOMEN, PITTSBURG, PA.

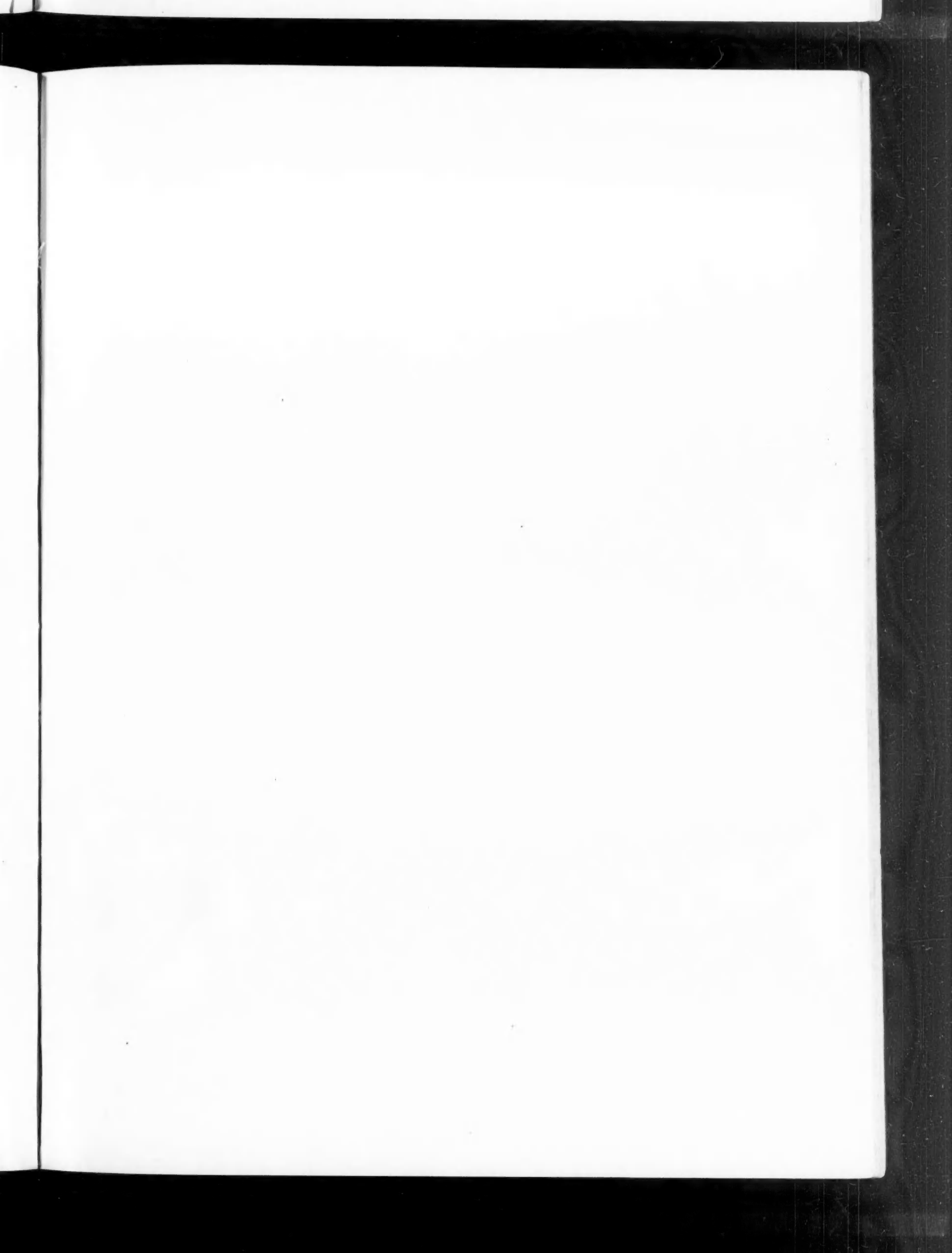
PALMER & HORNPOSTEL, ARCHITECTS.



HOUSE AND STABLE AT SEWICKLEY, PA.

MISS & WEEKES, ARCHITECTS FOR HOUSE.

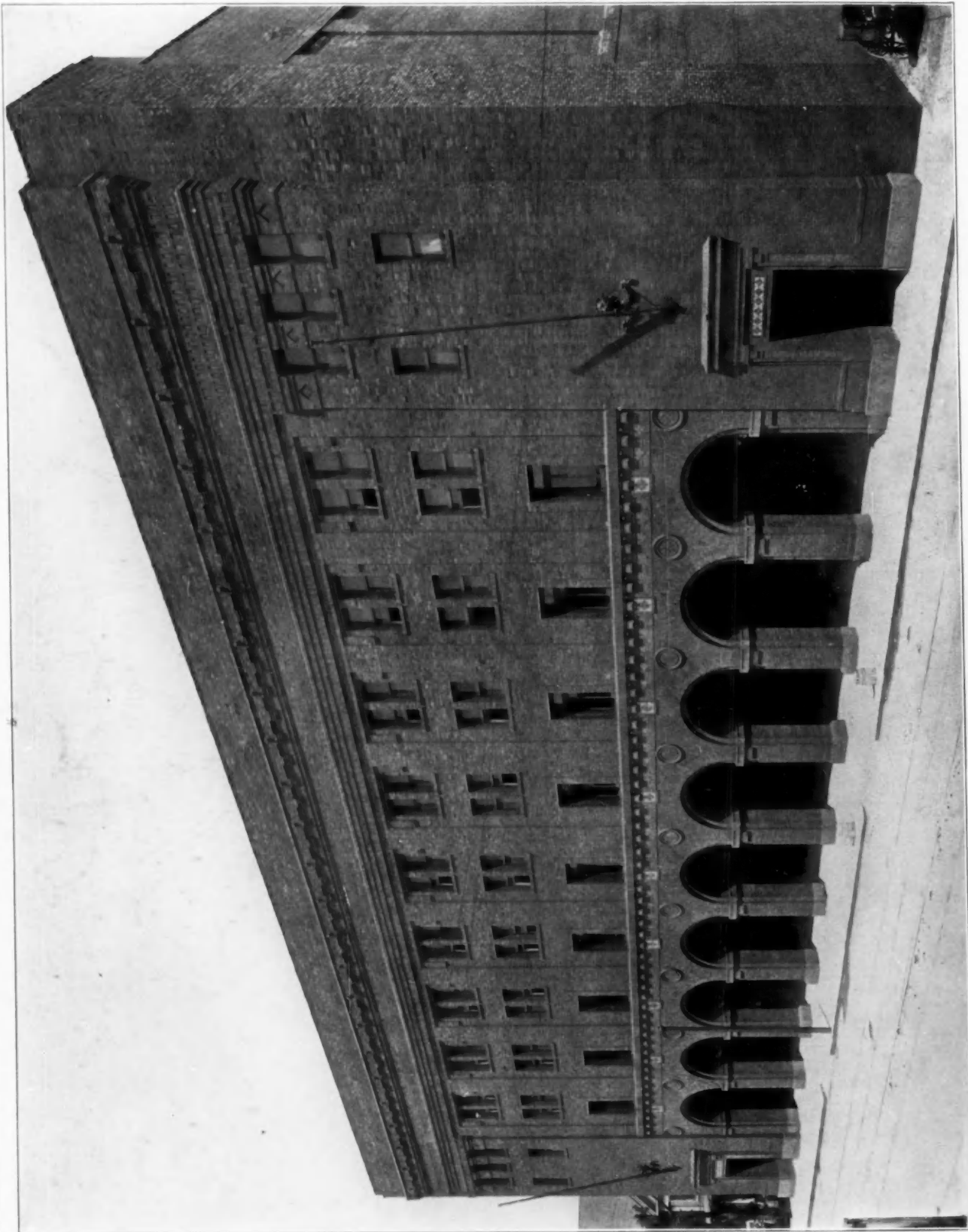
HOPKINS & BURNETT, ARCHITECTS FOR STABLE.





HOUSE AT SEWICKLEY, PA.
HISS & WEEKES, ARCHITECTS



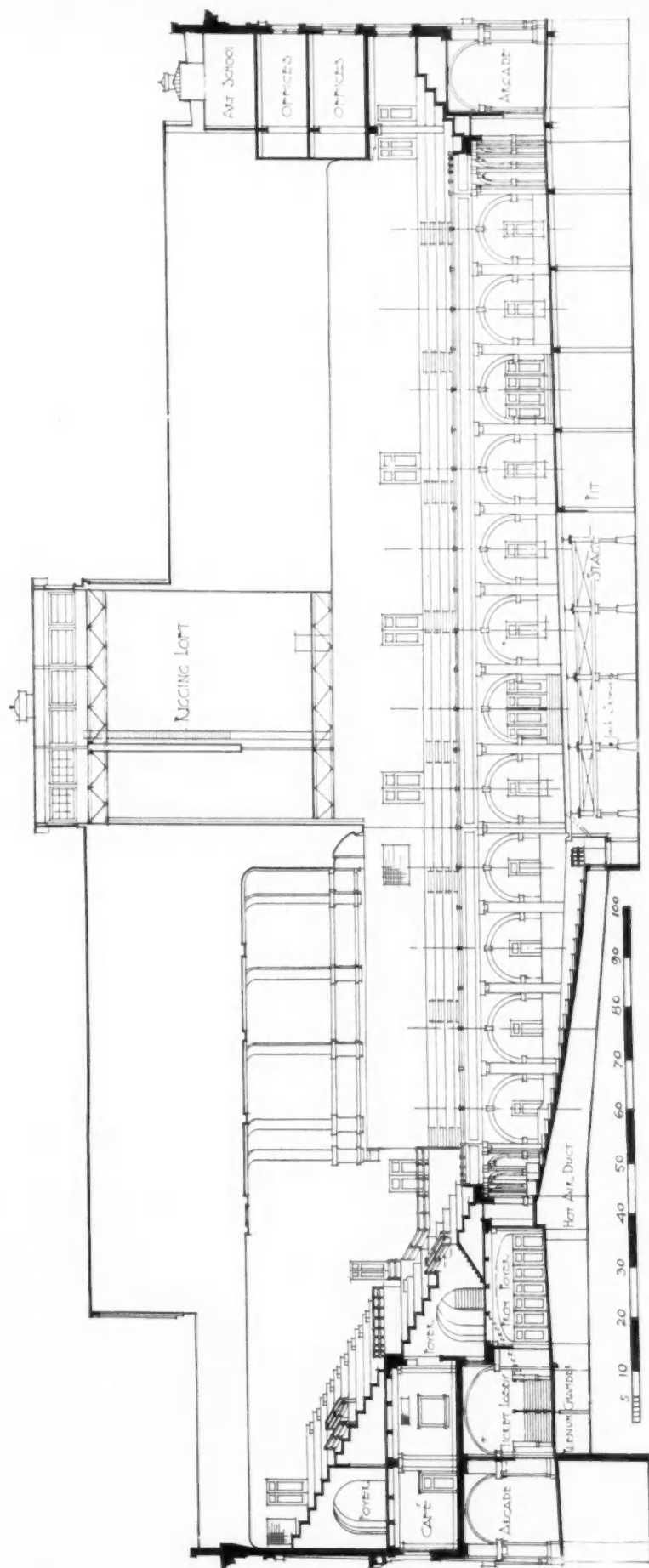


FOURTH STREET FACADE.
THE AUDITORIUM, ST. PAUL, MINN.
REED & STEW, ARCHITECTS.



FIFTH STREET FACADE.
THE AUDITORIUM, ST. PAUL, MINN
REED & STEM, ARCHITECTS.





LONGITUDINAL SECTION.
THE AUDITORIUM, ST. PAUL, MINN.
REED & STEM, ARCHITECTS.





WEST SIDE FRONT.



THE GARDEN FRONT.

HOUSE FOR OSCAR JOHNSON, ESQ., PORTLAND PLACE, ST. LOUIS.

THEO. C. LINK, ARCHITECT.





LAKE AVENUE FRONT.

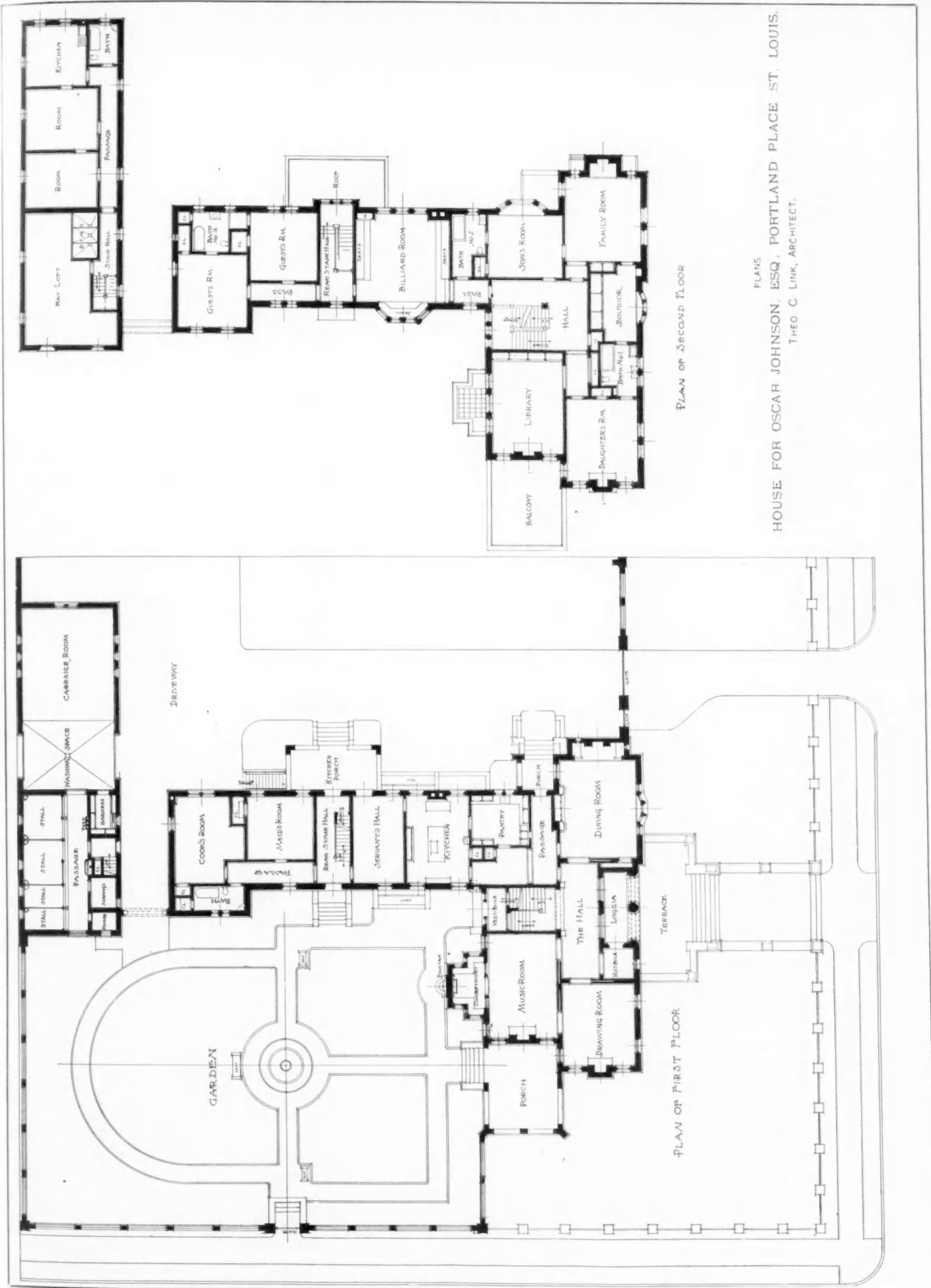


MAIN FRONT FROM NORTHWEST.

HOUSE FOR OSCAR JOHNSON, ESQ., PORTLAND PLACE, ST. LOUIS.

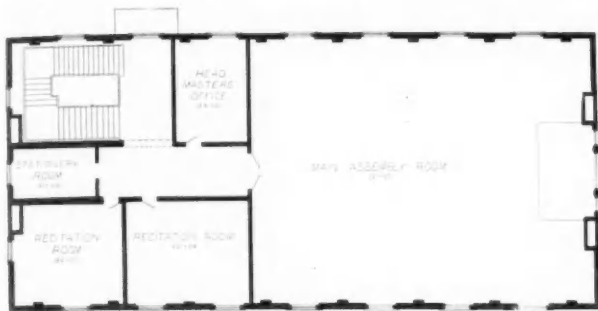
THEO. C. LINK, ARCHITECT.





PLANS
HOUSE FOR OSCAR JOHNSON, ESQ., PORTLAND PLACE ST. LOUIS.
THEO. C. LINK, ARCHTCT.

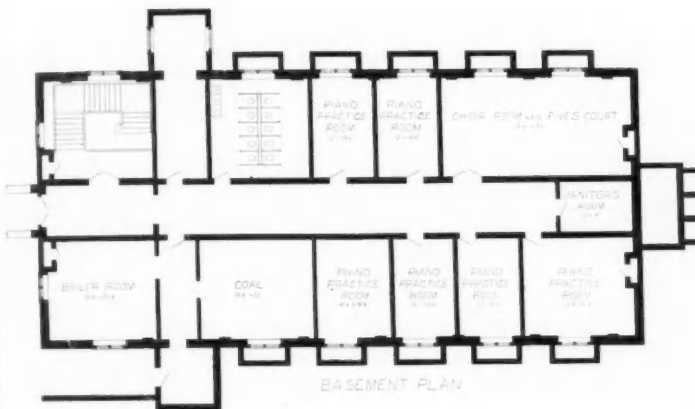




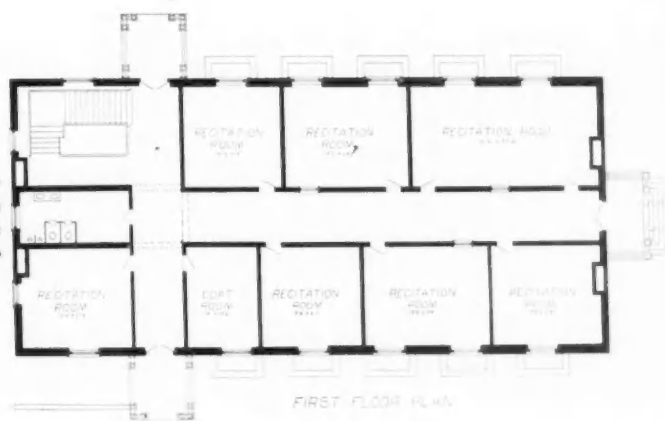
SECOND FLOOR PLAN



THIRD FLOOR PLAN



BASEMENT PLAN

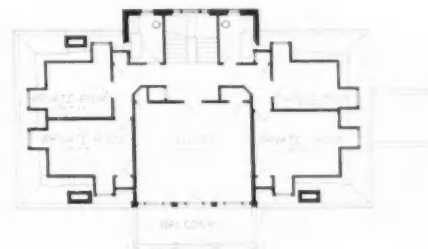


FIRST FLOOR PLAN

PLANS.
PRIVATE SCHOOL, POMFRET CONN
ERNEST FLAGG, ARCHITECT.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

PLANS.
SMALL HOSPITAL CONNECTED WITH PRIVATE SCHOOL, POMFRET CONN.
ERNEST FLAGG, ARCHITECT.



THE BRICKBUILDER.

VOL. 16, NO. 11.

PLATE 174.

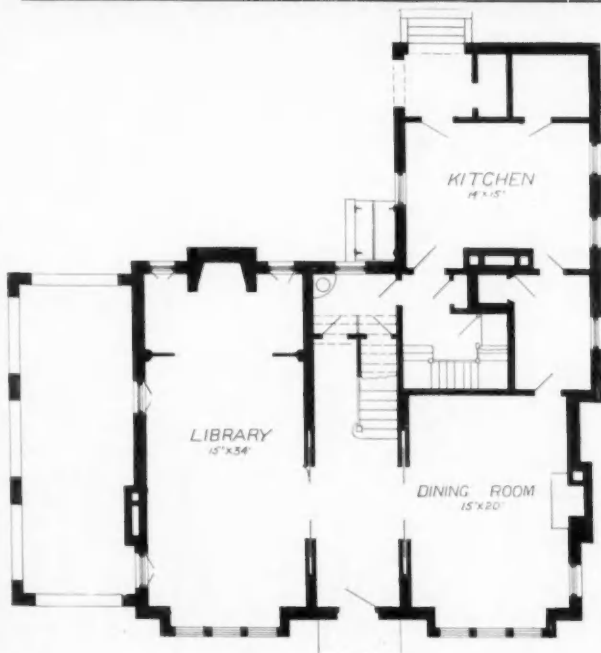


PRIVATE SCHOOL, POMFRET, CONN.
ERNEST FLAGG, ARCHITECT.



SMALL HOSPITAL CONNECTED WITH PRIVATE SCHOOL AT POMFRET, CONN.
ERNEST FLAGG, ARCHITECT



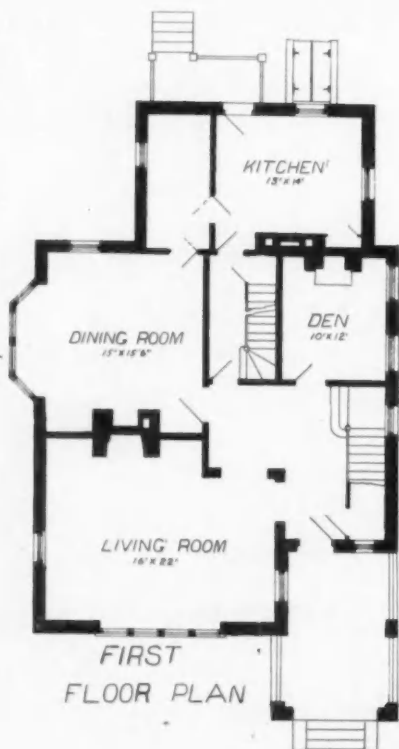


FIRST FLOOR PLAN



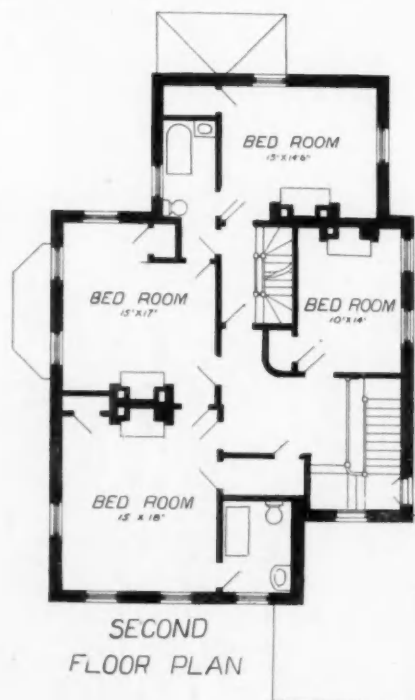
SECOND FLOOR PLAN

HOUSE FOR SCHENLEY FARMS COMPANY, PITTSBURG, PA.
MacClure & Spahr, Architects



HOUSE FOR
SCHENLEY FARMS
COMPANY,
PITTSBURG, PA.

MACCLURE & SPAHR,
ARCHITECTS.

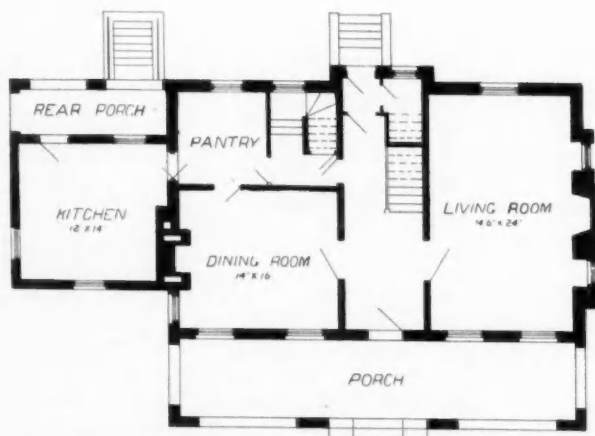




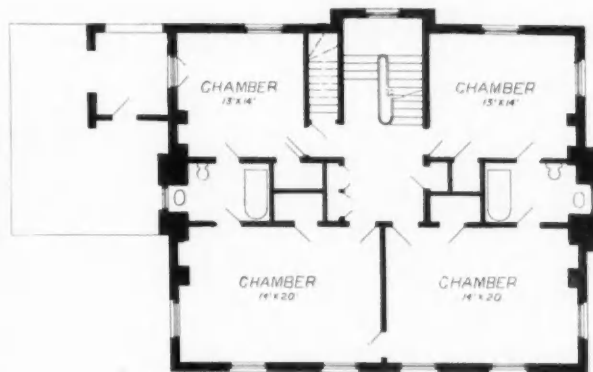
HOUSE FOR JOHN WALKER, ESQ.,

SEWICKLEY, PA.

MACCLURE & SPAHR, ARCHITECTS.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

Annual Convention of the American Institute of Architects.—Report.

THE forty-first convention of the American Institute of Architects was held at Chicago, on November 18, 19 and 20.

It was significant that the convention was held sufficiently near the geographical center of the states to allow of the meeting of representatives of both the East and West, as well as the North and South.

Speechmakers may come and speeches may go, but human nature remains much the same, and architects are, after all, human—and usually good fellows. Whether intentionally or only incidentally, it is toward the promotion of goodfellowship and an acquaintance among architects throughout the country that these conventions can perform their best service. The Easterner, more self-sufficient and reserved, finds himself set next to the breezy and higher vitalized Westerner. The conventionality of the one is somewhat shattered, and in the other, its disregard is somewhat tempered. They exchange refinement and breadth of outlook, and it is indeed a narrow and hopeless individuality that may not find something to respect in all his associates.

The conventions of the Institute are, in some years, fated to produce important changes in the growth of the profession, while on other occasions they might pass almost disregarded, if not unrecorded. It so happens that those in attendance upon this gathering may leave with a feeling that, this year at least, much has been accomplished. Among the many in attendance, it was noticeable too, that the younger element in the profession appeared more to predominate than in the conventions of some few previous years. Whether or not this made for progress is perhaps aside from the issue; it is certain that the able chairmanship of the more important committees having in hand the material to be presented at these meetings, taken together with the more than efficient and satisfactory manner of the presiding officer, Mr. Day, enabled the accomplishment of a great deal of work.

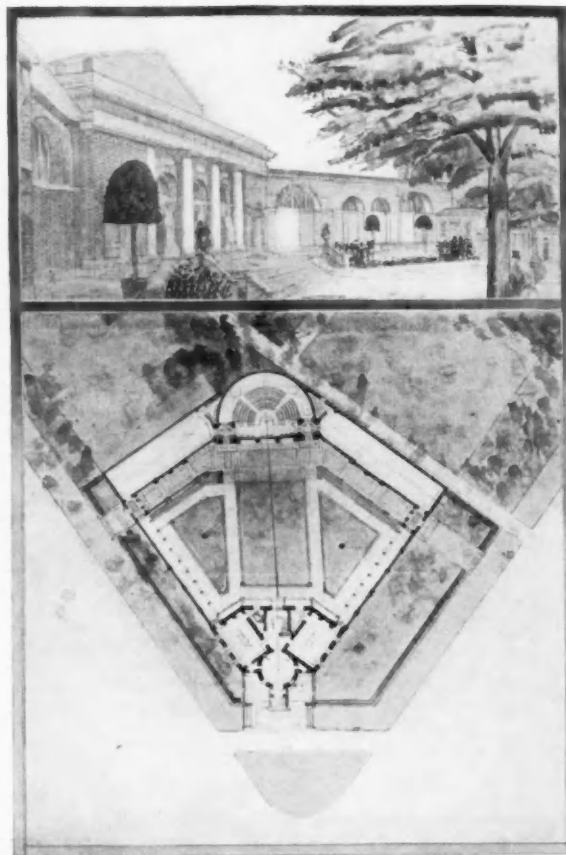
NEW MEMBERS ELECTED.

The formal exercises opening the Convention took place in Fullerton Hall on Monday evening, Nov. 18. The address of welcome to the city was delivered by Edward Y. Brundage, representing His Honor the Mayor of Chicago. This was followed by addresses by the President of the Institute and President Charles L. Hutchinson of the Art Institute of Chicago. Then followed the election of three new honorary members: Messrs. Henri-Paul Nenot, Paris; Otto Wagner, Vienna, and Ernst von Ihne, Berlin; two corresponding members: Messrs. Henry Wilson and Lorado Taft; also seven Fellows of the Institute: Claude F. Bragdon, Cyrus L. Eidlitz, Herbert D. Hale, Benjamin S. Hubbell, H. Van Buren Magonigle, Howard Van D. Shaw and Albert Kelsey.

IMPROVING THE OCTAGON.

At the morning session of the second day, Secretary Glenn Brown's report on the House and Library proved

exceptionally satisfactory, inasmuch as the members were officially notified for the first time that the Octagon in Washington was now fully paid for, and that considerable progress had been made towards its furnishing, while a scheme for the further development of the property was also presented for the consideration of the members. This scheme indicated the remodeling of the old stable buildings situated at the back margin of the lot, and their extension into two halls for exhibitions, with



SUGGESTION FOR THE DEVELOPMENT OF THE OCTAGON.
Glenn Brown and Bradford Prown, Architects.

an auditorium in the center for meetings. This group of buildings being then connected with the old house by colonnades placed in front of each of the side brick-bounding walls of the estate, a most attractive and sympathetic carrying out of the Colonial character of the old building.

ARCHITECTURAL EDUCATION.

Ralph Adams Cram, Chairman of the Committee of Education, reported that steps had been taken by this committee for the institution of interscholastic competitions, and that a committee had already been formed, including the members of his own committee and the professors of architecture at Cornell, Technology, Pennsylvania, Harvard and Columbia. He emphasized the fact that the architect was not a man who could depend upon a narrow education in one specialized line, but must be broad and cultured. He also advocated the adoption of the "atelier system" for the study of architecture. In accomplishment he was able to state that Cornell had al-

ready adopted in full, and Pennsylvania and Harvard in part, the ideals that his committee had been furthering, while a general progress in all the colleges toward their adoption could be recorded.

This committee strongly recommended that the period given to the study of architecture in the various colleges be extended, even advocating that it include seven years, of which time the first year be given to preparation, the next two years to general schooling, next giving perhaps three years to advanced study, and ending with one or two years of travel or study in Paris and other parts of Europe. The Committee also advocated that a memorial be addressed to the Army and Navy Departments, emphasizing the value of instituting courses in architecture and art at West Point and at Annapolis, inasmuch as — especially in the case of army graduates — the execution, superintendence and carrying on of extensive building operations for the Government is a frequent experience in the after life of the army officer.

STANDARD CONTRACTS AND SPECIFICATIONS.

Grosvenor Atterbury reported, as Chairman of the Committee on Contracts and Specifications, progress toward the definition of a standard document that was then in the hands of the printers, preliminary to its dissemination among the various Chapters of the Institute for a criticism from each, in the hopes that by this means they would be enabled to make it of value throughout the country. This had not been accomplished in time to offer any more tangible report at this Convention, but as soon as the material had assumed a definite form, it was to be sent to all the various members of the Institute.

DISCUSSION OF CONCRETE.

Because of the fact that the present Convention expected to have come before it papers largely given to the consideration of concrete, Irving K. Pond chose to devote most of his report, as Chairman of Committee on Applied Arts and Sciences, to an extremely unconventional and drastic series of statements as to the province and possibilities latent in this material. He claimed that the architect should be a sculptor and should study nature to rid himself of the bounds of convention that are too likely to restrict his outlook and the progressive value of his product. New architecture requires new forms and new materials, and commercialism, as the impetus of modern art, should properly express itself in forms and products that might often be rightly considered by themselves, inartistic. In connection with concrete, he urged the importance of faience, terra cotta and brick, for their decorative value, as ornament in detracting from "the brutality of concrete."

COMPETITIONS.

R. Clipston Sturgis gave the findings of his committee on the subject of Competitions, classifying them under three separate headings: First, limited competitions, for which all the competitors were to receive adequate remuneration for their work; second, open competitions, with prizes aggregating a sum of not less than five times the cost of preparing a set of drawings; and third, competitions having both open and limited

features. The Committee recognize that it is impossible to prevent competitions, and that their best endeavors should be towards their standardization and regulation. They, in furtherance of this purpose, advocate that members of the Institute should, in *all* cases, be engaged to draw up the rules governing the submission of drawings and the selection of the premiated designs.

MUNICIPAL IMPROVEMENTS.

The report of the Committee on Municipal Improvements, T. M. Clark, Chairman, stated that a general progress was to be noted throughout the country, although there was no especially notable examples to be brought before the Institute for its consideration. Various cities, including Buffalo, Pittsburg, Washington, Cleveland, Boston, New York City and Chicago were mentioned as having, during the past year, made more or less definite steps toward the eventual securing of municipal improvements of greater or less extent, and attention was called to the fact that during this present gathering, plans by D. H. Burnham, for the development of the North and South connections, and the Boulevard System on the Lake Front of Chicago, were on exhibition in the Art Institute. In the case of two cities, — Berkeley, Cal., and Portland, Me., — the Committee had assisted local architects in preventing mistakes that might otherwise have been made by local authorities in a too hasty adoption of civic improvement plans.

ENDOWMENT FUND.

Cass Gilbert's report on the Endowment Fund recommended the continuing of the Committee, in order to bring up the matter more definitely at a time when they could expect to obtain a more successful result than had been possible during the last year.

INTERNATIONAL CONGRESS.

William S. Eames reported that the next International Congress of Architects would be held at Vienna, during May of 1908, and wished to be authorized to invite the architects of the world to have their next meeting at some place in America, in 1910.

METRIC SYSTEM DISCARDED.

The Committee on the Metric System, through their Chairman, L. De Coppet Berg, advocated that the metric system in its entirety having proved unfeasible, should be abolished and the subject dropped. He made the suggestion that the present foot unit be divided into tenths instead of twelfths, which would merely necessitate the substitution of the engineering scale for that of the carpenter and architect, and mentioned incidentally that the foot measurement in use by England, America and Russia, and their dependencies and colonies was, as a matter of fact, already a standard for a considerable portion of the civilized world.

SIGNING OF BUILDINGS.

The Committee on the Signing of Building and the Use of Institute Initials recommended that the signing of buildings be not compulsory, but that members of the Institute should place their signature on their best buildings, and that individual members should use the initials

of the Institute when their name appeared professionally, as is the custom in England with members of the Royal Institute of British Architects, so increasing the importance of their profession and its standing.

SCHEDULE OF CHARGES.

The Committee on Schedule Charges, of which Edgar V. Seeler is Chairman, had to deal with what proved to be a most important issue of the meetings, and undoubtedly the exceptionally clear report and analysis furnished by this committee went far toward clearing the way for the almost unanimous acceptance of the very important changes in the scale of prices that were later adopted.

STANDARD CODE OF BUILDING LAWS.

The Committee on Building Laws reported progress on a standard code that they hoped would prove available for various cities throughout the country, but realizing that they could not themselves hope to have such a code generally adopted without the assistance of others interested in building, it was suggested that a committee to be composed of three members of the Institute of Architects, three members of the National Board of Fire Underwriters and three members of the National Association of Builders be empowered to gather the necessary material and perform the necessary work relative to the final definition of a building code suitable for such general adoption.

REGISTRATION OF ARCHITECTS.

William B. Ittner reported, as Chairman of the Committee on Registration of Architects, advising that the examination and registration of architects could not best be instituted by the profession, but would preferably come as a general demand from outside its ranks, so avoiding any suspicion or trace of trade unionism, which the general public is only too likely to impute to the Institute. He explained that in Illinois, which had the best law, the initiative had actually been taken by a trade union desiring protection, immediate cause of which action had been the failure of a building causing the death of several of their members. He advised that the Institute first obtain the influence of the building trades and employers, and should not themselves appear in the matter, merely furnishing what information they might be requested to provide. In Illinois the law has been in force about three years, and the state already has upon its rolls about seven hundred licensed architects, there being perhaps two-thirds of that number who were in practice at the time the law was passed, and so obtained certificates without examination. Outside of Illinois, New Jersey and California are the only other states that have any similar act upon their records. In the Province of Quebec in Canada, registration is compulsory, and in Great Britain the Royal Institute of British Architects is the only body having authority to sanction the practice of architecture.

Tuesday evening, in Fullerton Hall, Dr. Allerton S. Cushman read a most carefully prepared paper dealing with the corrosion of steel and the possibilities of its prevention. His conclusions were that steel must either be protected by some solution for surfacing that could be easily applied, or that its preparation by the mills should

be improved to a point where the absolutely even distribution of the various component parts should be such that no electrical action could be superinduced within itself, and consequently the process of corrosion or rusting could not be started.

At the Wednesday morning session a resolution was offered by Mr. Carrère, inviting Mr. McKim to undertake the work in connection with the improvement of the Octagon at Washington. A resolution for the formation of a "Press Committee," or Committee on Publicity, was also passed, the details being left to the Board of Directors.

A. O. Elzner read a paper on the Artistic Treatment of Reinforced Concrete, illustrated by slides of various buildings executed in this material, of which, it must be confessed, the greater majority were more representative of brick as a material than of concrete.

Resolutions were passed tending toward the formation of a nominating committee to contain at least one member representing each Chapter of the Institute, the details being left to the judgment of the Board of Directors. A resolution advocating that the Government pay the long deferred claim of Messrs. Smithmeyer and Peltz, in connection with the work they had performed on the Library of Congress, was passed unanimously.

ARCHITECTS' CHARGES INCREASED.

The real business of the day was concerned with the discussion that was to be expected in connection with the changes in the schedule of charges. After much discussion and the consideration of many separate motions and amendments, the paragraphs given below were finally adopted by the Convention, although the matter of their wording was still left in the hands of the committee that had presented them. The final vote accepted these amendments by 69 to nothing.

PROPOSED REVISION OF THE SCHEDULE OF PRACTICE AND CHARGES AS PRINTED AND SUBMITTED BY THE INSTITUTE'S COMMITTEE.

The American Institute of Architects as a professional body, recognizing that the value of an architect's services varies with his experience, ability, and the locality and character of the work upon which he is employed, does not establish a rate or compensation binding upon its members; but it is the deliberate judgment of the Institute that for full professional services, adequately rendered, an architect should receive as reasonable remuneration therefor, at least the compensation mentioned in the following schedule of charges, and that any variation from the schedule corresponding to a difference in quality and amount of the services rendered may properly be left to individual members or Chapters of the Institute.

The architects' professional services consist of the necessary preliminary conferences and studies, working drawings, specifications, large scale and full-sized detail drawings, and in the general direction and supervision of the work, for which, except as hereinafter mentioned, the minimum charge, based upon the total cost of the work, is as follows:—

On the first	\$10,000	of cost, or any part thereof —	10%
" " second	10,000	" " " " " "	7 "
" " next	30,000	" " " " " "	6 "
" any balance of cost,			5 "

When an operation is conducted under more than one contract, a special fee is charged in addition to the above schedule. For landscape architecture, furniture, monuments, decorative and cabinet work and alterations to existing buildings, the minimum charge is 10 per cent. In many instances this is not remunerative, and it is usual and proper to charge a separate fee in excess thereof.

The foregoing expresses the general sense of the new schedule and it was in this form that it was approved by the Convention. The motion of approval was accompanied by a clause remanding the entire text back to the Committee for final revision and the making of verbal corrections. An amendment in regard to the small residence, expressly providing for the charging of larger fees in that class of work, was also to be incorporated, its exact wording being left to the judgment of the Committee.

One of the incidents of the day was in connection with a resolution brought before the meeting by Mr. Cram and advocated by Mr. Carrère for the institution of a new grade of membership, to be known as Honorary President, this grade to be limited to perhaps three members. In spite of objections raised by Mr. Burnham of Chicago and Mr. Deane of California, the matter was favorably considered and referred to the Board of Directors for final action.

Resolutions in regard to the death during the past year of Augustus St. Gaudens, George L. Heins, of Heins & La Farge of New York City, and George F. Bodley of London, Eng., were passed unanimously. Resolutions of approval of the efforts of the Free Art League to remove the tariff on works of art were passed, and along with resolutions of thanks tendered to the Art Institute, to the Illinois Chapter, and to the various committees, for their kindness, hospitality and efficiency, the business sessions were brought to a close by the reading of C. Howard Walker's paper on "The Artistic Expression of Steel and Concrete." Action was then taken toward making this paper and the papers of Messrs. Pond and Elzner on the same subject, available for circulation to the various Chapters throughout the country, with the slides necessary to illustrate them.

The officers elected for the new year are as follows: President, Cass Gilbert; first vice-president, John M. Donaldson; second vice-president, William A. Boring; secretary and treasurer, Glenn Brown; directors, Frank Miles Day, R. Clipston Sturgis and George Cary; auditor, James G. Hill.

The retiring president received various expressions that could but imperfectly indicate the esteem and recognition that the Institute would fain have rendered him for his exceptional services during his term of office just ended.

The business sessions being concluded, the Convention ended with a banquet given at the Art Institute on Wednesday night. The speakers were Dwight Heald Perkins, Robert W. Hunt, Judge Chas. N. Goodnow and the Rt. Rev. C. P. Anderson of Chicago, Prof. Percy H. Nobbs of McGill University, Montreal, Frank D. Millet, New York.

Editorial Comment and Selected Miscellany

THE WORK OF ST. GAUDENS. — An exhibition of the work of the late Augustus St. Gaudens is to be held in New York in the near future. The Metropolitan Museum of Art, in cooperation with Mrs. St. Gaudens, will assemble in the large sculpture hall of the Museum casts and photographs of casts of the sculptor's work.

LOUIS SULLIVAN SELECTED. — The shores of the Delaware River in the vicinity of Philadelphia have, in times past, witnessed the changeable fortunes of various summer pleasure parks. Even with frequent steamboat service



DETAIL EXECUTED BY NEW YORK ARCHITECTURAL TERRA COTTA CO.

from the neighboring city, inaccessibility, added to poor management, has been the cause of decline and ultimate abandonment in every case save one. Now comes a new project to convert Petty's Island into a summer park, which shall be modern in every sense of the word. It lies far up the river opposite Cramp's Shipyard, and by reason of its area and water surrounding, possesses large possibilities. It is stated that Louis H. Sullivan of Chicago has been selected by the promoters to embellish the property architecturally and in all details.

IMPROVEMENT OF ATLANTIC CITY. — Whatever overstatement may have been made by the public press regarding Atlantic City's plan for the city beautiful, which assumed added interest from the fact that Carrère & Hastings were to produce it, this much, at least, seems now assured, — that the ocean front will be redeemed and preserved against the encroachment of unsightly piers. All space from the inner side of the boardwalk oceanward is now to be acquired by the city. Ugly and temporary structures obstructing the view of the ocean will be removed. Income from the present piers will provide a sinking fund, which will effect their removal. The beach front thus freed will be beautified by a magnificent esplanade, supported by a seawall and adorned with shelters and music pavilions, free to the public.



DETAIL BY
A. E. WESTOVER,
ARCHITECT.
Conkling-Armstrong
Terra Cotta Co.,
Makers.

BEAUTIFYING PHILADELPHIA. — Mayor Reyburn, the head of the political machine which still dominates Philadelphia, has declared himself for the beautifying of the city. The parkway, which, it will be remembered,



DETAIL BY OWEN MCGLYNN, ARCHITECT.
South Amboy Terra Cotta Co., Makers.

that they shall see it completed during his term; that the great art gallery proposed to surmount an acropolis-like hill at one terminus will soon be a reality, and the outlying parks and the improvement of the Schuylkil River shores, improvements for which the better element of the city has long labored, will be substantially furthered by his administration.

A NEW CAPITAL FOR OKLAHOMA.—Steps have been taken to realize the group plan of public buildings in cities, notably Cleveland, but it is the opportunity of Oklahoma to consider a similar plan in locating the public buildings of a state. The matter is now being agitated. Champions of the united plan of public buildings, linked into a whole by means of avenues and gardens, emphasize the advantages of absolute permanency with relation to surroundings, convenience of maintenance and administration and a consequent saving of \$5,000,000 to the taxpayers of the state. Champions of separated buildings value the sort of pap which may be thrown to various sections of the state by locating a public building therein, and they argue that a division of its property increases the influences of the state government. Those

is to extend from the City Hall to Fairmount Park, is under construction for half its length, as thus far authorized; but the mayor assures progressive citizens



ENTRANCE TO SPAULDING BUILDING, BUFFALO.
McCreary, Wood and Bradney, Architects.
Executed in Terra Cotta by Atlantic Terra Cotta Co.

who live in cities favor, as a rule, the ideal city plan of construction, by which it is proposed to condemn two or three townships within fifty miles of the exact geographical center of the state, for a commission to have control of this land, locating there to best advantage the governmental city. As the law requires that the capital shall remain at Guthrie until 1913, there is ample time for the consideration and perfecting of this interesting scheme.

PROGRESS IN THE WASHINGTON PLAN.—As the time for the convening of the Sixtieth Congress approaches, those interested in the beautifying of Washington may wonder what is being done or will be done toward this end. That forces are steadily at work maintaining the vision of the new city before the eyes of statesmen and others is shown by the following expressions of opinion by representatives on the project of condemning property south of Pennsylvania Avenue:

Representative LeGage Pratt:
"I am in hearty sympathy with the proposed improvements of the squares on the south side of Pennsylvania



DETAIL BY MCKIM, MEAD & WHITE, ARCHITECTS.
Brick, Terra Cotta & Tile Co., Makers.



DETAIL OF UPPER PART OF COLUMBUS SAVINGS AND TRUST CO. BUILDING, COLUMBUS, OHIO.
Frank L. Packard, Architect.
Fire-flashed Terra Cotta by Northwestern Terra Cotta Co.



DETAIL BY KEES & COLBURN.
American Terra Cotta Co., Makers.

Avenue. . . . Why one of the greatest, grandest and most historic avenues in the world should be so long neglected has been a matter of serious quandary with me. . . . To anticipate the future needs of our National capital, and to do now those things which will insure a proper preparedness for future governmental requirements, to say nothing about the advisability and wisdom of increasing, to the fullest extent possible, its attractiveness, is a present duty and should be performed without hesitation. Let the worn-out and ragged fringe to the majestic avenue be stripped off, and in its place put on a bordering as beautiful as the highest in architectural and landscape arts can supply."

Representative Edward L. Hamilton of Michigan: "In my judgment that part of the city south of Pennsylvania Avenue is a standing argument in favor of improvement. The clearing away of present buildings, and the erection of such government buildings as may hereafter be required, upon properly prepared sites, would do more to improve Washington than any other thing I can now think of."

Representative J. F. C. Talbot of Maryland: "I have been for years, and am now, in favor of the Government purchasing the squares on the south side of Pennsylvania Avenue and fronting on that thoroughfare, and erecting on the tract such department buildings as may be needed in the future; or, if it should be deemed best for the beautification of the capital to do so, use the tract for additional park purposes."

Representative William Richardson of Alabama: "I believe that Washington ought to be made the most beautiful and attractive capital of any of the nations of the world. I favor the condemnation of the property fronting on the south side of Pennsylvania Avenue for the erection of government buildings. I believe that if this plan is adopted it will not only add more than anything else to the beauty of the city, but that it will facilitate the transaction of public business. . . . I am an advocate for whatever plan or scheme looks to the beautifying of the city. I recognize this to be a patriotic duty."

Representative M. E. Driscoll, New York: "It was a great mistake that in the original location and construction of administrative buildings they were not located close together instead



WINDOW DECORATION OF TERRA COTTA.
Executed by Winkle Terra Cotta Co.

of being scattered all over the city, as they now are. It may be as well to commence the concentration of those buildings now, and the property south of the avenue is most available for that purpose."

Representative William B. McKinley of Illinois: "It ought to be the most attractive capital in the world, and my judgment is that whatever action Congress takes ought to be along the lines of some intelligent, comprehensive plan, one that will add, not only to the beauty of the city, but will be in the interest of business economy for the government. I hope Congress will give this

very careful consideration and that the citizens of Washington will awaken to the importance of more thorough cooperation with the authorities in formulating some business-like plan for the beautification of the city."

LOCATION OF THE GRANT MONUMENT.—The fate of the Mall at Washington designed by the Park Commission to be a noble vista from the Capitol to the mon-

ument is another matter. Persistent self-seeking or ignorant influences threaten the realization of this superb ornament to the city. Certain members of Congress and certain local newspapers deliberately oppose the good results promised by the plan elaborated by experts a few years ago, and which was so admirable as to excite the enthusiasm of the country. This opposition is now focused on the location of the Grant Monument and even suggests a delay in razing the old Pennsylvania Railroad terminal by leasing it to the District militia. The Washington Chapter of the



DETAIL BY INDIANAPOLIS TERRA COTTA CO.



HOUSE AT CINCINNATI, OHIO.
Werner & Adkins, Architects.
Roofed with American "S" Tile made by Cincinnati Roofing
Tile and Terra Cotta Co.



APARTMENT, CHICAGO.
Henry L. Newhouse, Architect.
Built of No. 110 Dark Brick, made by Hydraulic-Press Brick Co.

American Institute of Architects emphatically denounces interference with the Park Commissioners' plan, or any move relating to what exists or is to exist on or near the Mall which will delay the realization of that plan, and it calls upon the architects and the press of the country at large to exert a steady influence for the realization of the beautiful city as Washington, Jefferson and L'Enfant saw it, and as Messrs. McKim and Burnham have recently portrayed it.

FIREPROOFING THE PENNSYLVANIA TERMINAL.—The new terminal station in New York City for the Pennsylvania Railroad, through which it is estimated four hundred thousand people will pass daily, will be protected from fire by porous terra cotta in the form of hollow blocks, contracts for which have just been closed. The material will be used to cover the gigantic steel frame of the building, and for the partitions and roof, as well as for lining the outside walls. If all the blocks used in this work should be built into a wall ten feet high, it would stretch a distance of twelve miles.

IN GENERAL.

At the annual meeting of the Brooklyn Chapter, A. I. A., officers were elected for the ensuing year as follows:—President, Henry Clay Carrell; Vice-President, Charles T. Mott; Surveyor, Alexander Mackintosh; Treasurer, Henry Fouchaux; Secretary, Walter E. Parfitt; Corresponding Secretary, Walter L. Cassin.

James Ford Clapp, Rotch Travelling Scholar, 1902-1904, announces that he is now established for the practice of architecture at 20 Beacon Street, Boston. His work will be done in association with C. H. Blackall, architect.

Coleman S. Mills and Walter M. Van Kirk, architects, have formed a copartnership under the firm name of Mills & Van Kirk, offices Harrison Building, Philadelphia.

The principal buildings of the Harlem Hospital were designed by Horgan & Slattery, architects, and not by J. H. Freedlander, as stated in Mr. Githen's article, treating of the Block Plan, published in *THE BRICKBUILDER* for October.

In *THE BRICKBUILDER* for October there was illustrated the central portion of Randolph Street Front of the New Cook County Courthouse, Chicago. The interesting feature of this work is that the filling between the granite columns is of bronze colored terra cotta, the spandrels being so carefully jointed that the entire filling looks like one piece of oxidized bronze. The cornice, also of terra cotta, is interesting, from the fact that it exactly resembles the natural granite and was made to match the stone below. This will undoubtedly be a revelation to those people of Chicago who have studied the building at close range. The work was executed by the Northwestern Terra Cotta Company.

The commission on revision of the building code in New York City has unanimously agreed upon a provision that after January 1 next no new building for hotel or office use be permitted to rise above two hundred and fifty feet.



DETAIL BY GEORGE F. PELHAM, ARCHITECT.
New Jersey Terra Cotta Co., Makers.

The fourth exhibition of the Pittsburgh Architectural Club, comprising current European and American architecture and the allied arts, opened in the galleries of the Carnegie Institute, on Friday, November 15, and will continue through Thursday, December 9. The Fine Arts Committee of the Institute has granted the entire third floor, including seven spacious galleries, to the Club, for the period from November 8 to December 9, but delay in receipt

of the foreign exhibits prevented the Club opening at the appointed date. The collection presented by the Club is claimed to be the most broadly representative



STATE ARMORY AT SYRACUSE, N. Y.
George L. Heins, Architect.
Built of "Shawnee," Norman, Iron Spot, Brick, made by Ohio Mining and Manufacturing Co.

one ever shown in America. About fifteen hundred exhibits have been received. They represent the current or recent work of many eminent architects in America, France, Germany, England, Austria and Holland.

NEW BOOKS.

AIR CURRENTS AND THE LAWS OF VENTILATION.—Lectures on the Physics of the Ventilation of Buildings, delivered in the University of Cambridge in the Lent term, 1903, by W. N. Shaw, Sc. D., F. R. S. Honorary Fellow of Emmanuel College, Director of the Meteorological Office. At the University Press, Cambridge, England. New York: G. P. Putnam's Sons.

CYCLOPEDIA OF ARCHITECTURE, CARPENTRY AND BUILDING. A general reference work covering the field of the building industry and its allied arts and trades. Prepared by a staff of practical experts of the highest professional standing. Ten volumes. Illustrated with over 3,000 engravings and about 400 special plates. Red half-morocco, gilt stamped, marbled edges. Indexed. List of plates. Published by the American School of Correspondence, Chicago, Ill. List price, \$60.00. Introductory price, \$19.80.

The work has many unique features. It ranges from the masonry wall or steel frame to carpentry and interior decoration, from the plumbing and draining to heating and ventilation, from the foundation to the roof and cornice, from the drawing of the plans to the awarding of the contract and the acceptance of the completed structure. It is a practical work for practical men. It has been



HOUSE AT WASHINGTON, D. C.

Wood, Donn & Deming, Architects.

Roofed with Tile made by Edwin Bennett's Roofing Tile Works.



HOSPITAL FOR HORSES, ST. LOUIS FIRE DEPT.

James A. Smith, Architect.

Terra Cotta made by St. Louis Terra Cotta Co.



HOUSE AT CHICAGO, ILL.

E. A. Mayo, Architect.

Roofed with 8-inch Conosera Tile, made by Ludowici-Celadon Co.

the endeavor to secure men of wide practical experience to prepare the various chapters and treat each subject from the standpoint of what the man "on the job" wants to know. It covers the entire field pertaining to building, and in addition has a great deal of material on the artistic side of the building profession. In each volume there is a frontispiece which is a reproduction of a rendering in colors. These renderings were selected by a jury of architects, and combine good examples in design with good examples in rendering. There are also a large number of designs of moderate-

priced houses reproduced in order to bring to the attention of carpenters and builders in the smaller towns the work of architects who are leaders in their profession. The practical problems in construction have been selected under the direction of W. T. Rutan, of Shepley, Rutan & Coolidge, and represent what he considers as covering some of the most important every-day office problems. At the end of Vol. X is a list of the architects and their work that is reproduced. The books are intended to serve not only draftsmen, carpenters and men interested in the building profession, but also prospective builders, giving such people the benefit of a large number of attractive designs and much information that ordinarily the house-builder acquires only at a great deal of expense to himself.

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Competition for a Theater Building

First Prize, \$500

Second Prize, \$200

Third Prize, \$100

COMPETITION CLOSES JANUARY 15, 1908

PROGRAMME.

THE problem is a Theater Building. The location may be assumed in any city or large town of the United States. The site is at the corner of two streets of equal importance. The lot is perfectly level, has a frontage on one street of 100 feet and a depth on the other street of 150 feet to a 15-foot alley at the rear.

The following is offered by way of suggestion:

Depth of stage, 35 feet to curtain line. Projection of stage beyond curtain line, 3 feet. Proscenium opening not less than 36 feet wide, and not over 40 feet high. Width may be increased and height may be decreased to suit design. Auditorium to seat about 1,200 and to have but one balcony.

The sight lines should be so laid out in plan that every seat shall command an unobstructed view of at least three-fourths of the depth of the stage, measured on a center line. The lines of the balcony should be sufficiently raised so that each seat on the floor shall have an unobstructed view to a height of 20 feet on the curtain line.

On the first floor, in addition to the auditorium, provision should be made for the foyer, lobby, ladies' retiring suite, coat room, ticket office and manager's office opening therefrom, and such other features as may seem desirable to the designer.

On the balcony floor there should be a foyer, which may be treated in a monumental manner if desired, also lavatories for men and women, and such other features as may seem desirable to the designer.

It is assumed that a smoking-room and lavatories will be provided in the basement, but plan of this need not be shown. Details of stage arrangement and dressing-rooms may also be omitted.

There should be separate exits and stairways at least 5 feet wide on each side of the balcony, which exits may lead into the foyer of the first story.

There must be an exterior balcony of terra cotta, or loggia, with access thereto from the balcony level. This should be treated as a feature of the design, and may be carried all around the building if desired.

It is not the intention that the exterior should be treated in the style of the Paris Opera House, nor that the design should be out of reason with the commercial requirements of an ordinary theater. The portion devoted to the stage should be carried up to a height of not less than 80 feet above the street; otherwise the height need be governed only by sight lines and by questions of design. It is not necessary to consider daylight illumination for the interior, and openings in the outside wall need be considered only as means of egress.

The exterior of the building and the lobby are to be designed entirely in Architectural Terra Cotta, employing colored terra cotta in at least portions of the walls. The color scheme is to be indicated either by a key or a series of notes printed on the same sheet with front elevation and plans at a size which will permit of two-thirds reduction.

The following points will be considered in judging the designs:

- A. Frank and logical expression of the prescribed material.
- B. Rational and logical treatment of the exterior.
- C. Excellence of plan.

In awarding the prizes the intelligence shown in the constructive use of terra cotta and the development or modification of style, by reason of the material, will be taken largely into consideration.

It must be borne in mind that one of the chief objects of this competition is to encourage the study of the use of Architectural Terra Cotta. There is no limitation of cost, but the designs must be suitable for the character of the building and for the material in which it is to be executed.

The details should indicate in a general manner the jointing of the terra cotta and the sizes of the blocks.

DRAWINGS REQUIRED.

On one sheet at the top, the shorter elevation, drawn at a scale of 8 feet to the inch. At the bottom, the first and balcony floor plans drawn at a scale of 16 feet to the inch, and the color key or notes between the elevation and plans.

On a second sheet at the top, the longitudinal section, drawn at a scale of 16 feet to the inch; immediately below, the longer elevation, drawn at a scale of 16 feet to the inch, and below that, half-inch scale details of the most interesting features of the design.

The size of the sheet (there are to be but two) shall be exactly 22 inches by 30 inches. Strong border lines are to be drawn on both sheets, one inch from edges, giving a space inside the border lines 20 inches by 28 inches. The sheets are not to be mounted.

All drawings are to be in black ink without wash or color, except that the walls on the plans and in the sections may be blacked-in or cross-hatched.

Graphic scales to be on all drawings.

Every set of drawings is to be signed by a *nom de plume* or device, and accompanying same is to be a sealed envelope with the *nom de plume* on the exterior and containing the true name and address of the contestant.

The drawings are to be delivered flat at the office of THE BRICKBUILDER, 85 Water Street, Boston, Mass., charges prepaid, on or before January 15, 1908.

Drawings submitted in this Competition must be at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

The prize drawings are to become the property of THE BRICKBUILDER, and the right is reserved to publish or exhibit any or all of the others. Those who wish their drawings returned may have them by enclosing in the sealed envelopes containing their names ten cents in stamps.

The designs will be judged by three well-known members of the architectural profession.

For the design placed first in this competition there will be given a prize of \$500.

For the design placed second a prize of \$200.

For the design placed third a prize of 100.

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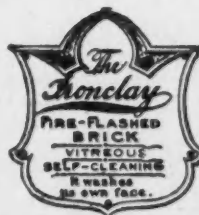
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